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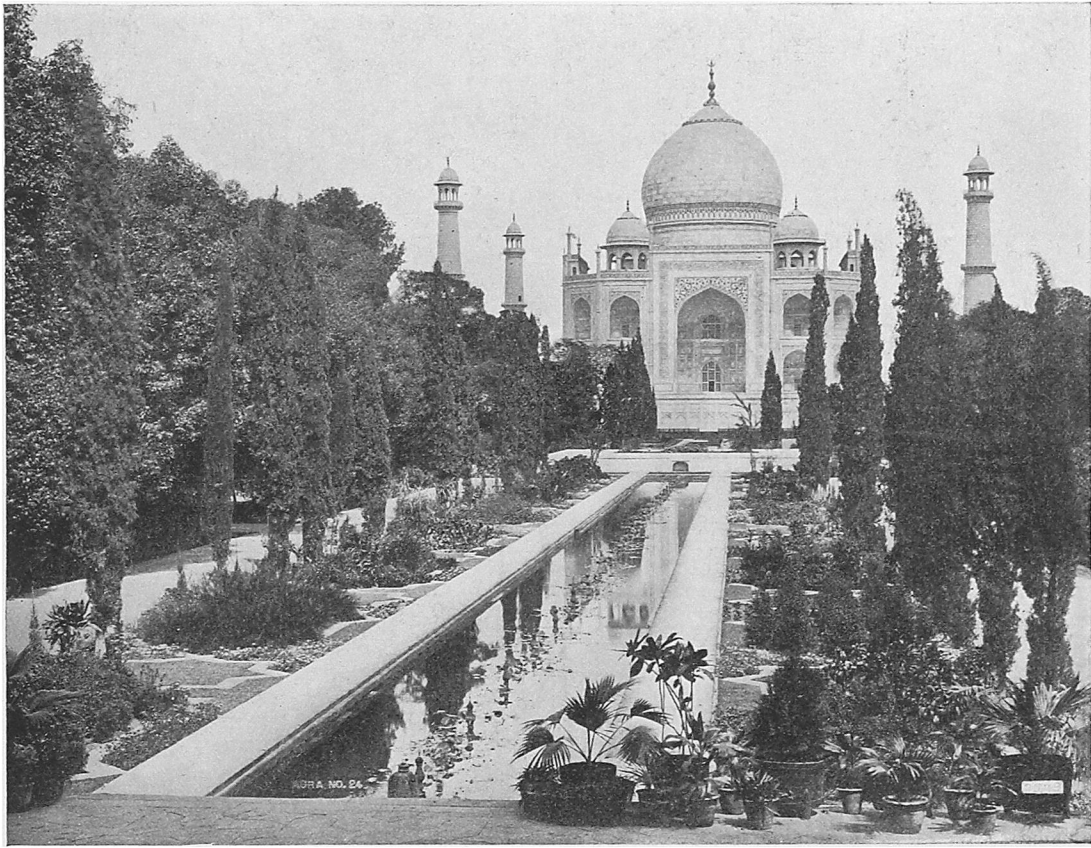
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THE FIRST BURIAL
By Barrias

—Courtesy Art Institute, Chicago



TAJ MAHAL AND GARDEN
*The most beautiful example of East Indian architecture
 Built by the Shah Jehan as a Memorial to his favorite wife*

—Courtesy Art Institute, Chicago

The Mansions of the Silent

By ANNE LISLE BOOTH

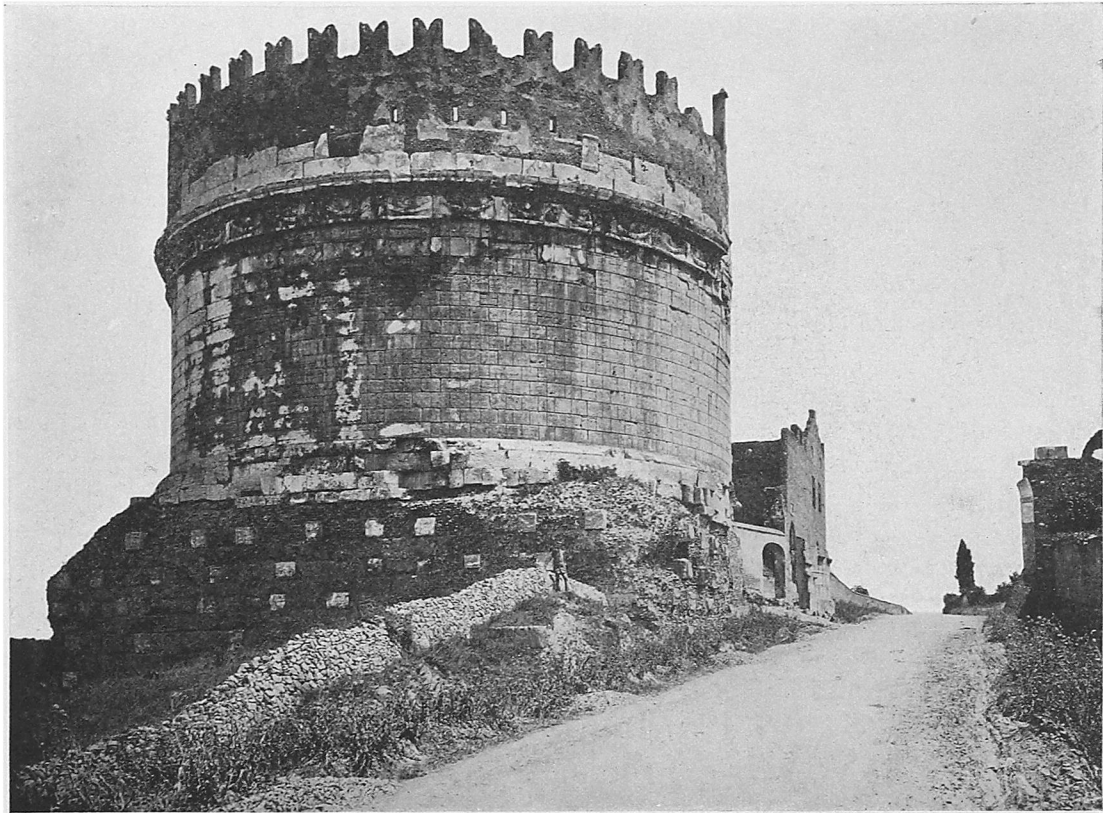
THE regard that men of different ages and nations have shown for their dead is a reasonably accurate reflection of their ideals, their civilization and their religion.

It seems as natural for men to honor their dead and memorialize important events as it is for them to worship, in some manner, a Supreme Power, or to hope for immortality. Burial customs, for the most part, are shaped and determined by the religious conceptions of people and their varying degrees of belief in "the resurrection of the body and the life everlasting." Just as men's conceptions of the Deity and of a future life differ, so have

the methods used in honoring their dead and marking the resting place, as well as in monumenting events, religious and otherwise, differed in ways innumerable.

The methods of disposition of the dead may be roughly classified as abandonment, burial, embalming, and cremation.

Probably the most repulsive practice to the minds of men and women, especially those who have recently been bereaved of their dear ones, is the custom of the older days among eastern people, who left the bodies of their dead to be devoured by the birds of the air and the beasts of prey, believing, as they did,



TOMBI DI CECILIA METELLA
Old Roman tomb of the Metelli family, 148 B. C.—63 B. C.

—Courtesy Art Institute, Chicago

that the more completely the body was devoured the better was the omen for the dead and the living.

Among the Persians this practice was followed because it was believed by them that to bury the body in the earth or water, or to burn it with fire, would work a pollution of these elements, which were more or less subject to worship. Among some races the body was left lying where the person died and the tribe moved on.

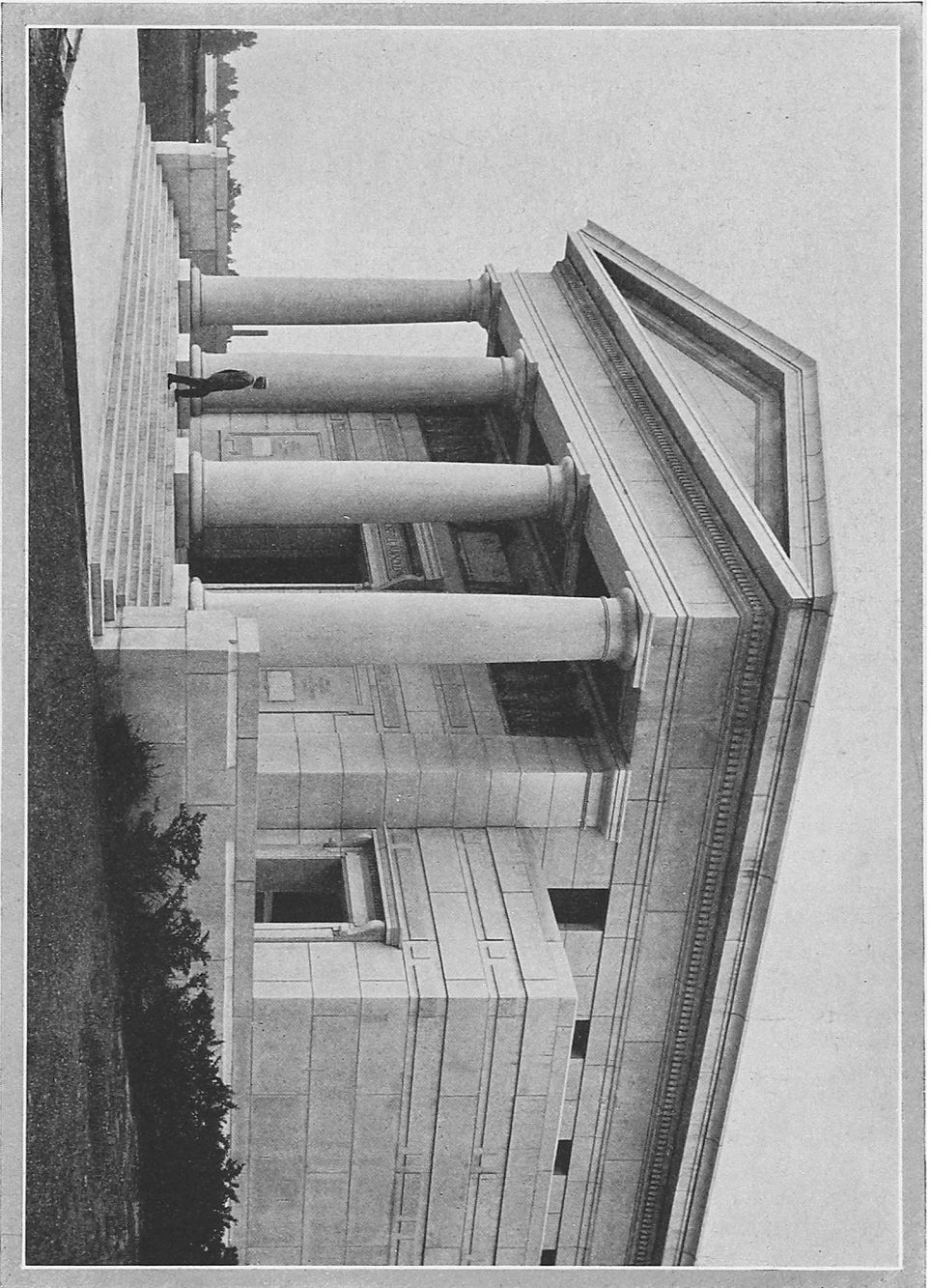
The first burial probably consisted in heaping stones, boughs, etc., upon the dead body. In some instances where the living had any regard for the dead, briars and thorns were used to prevent the ravages of wild beasts.

The famous pyramids of Egypt, with their geometrically perfect proportions, their numerous chambers and special fitness to preserve the dead bodies and mark their resting place, as well as commemorate the deeds and

achievements of the individuals buried therein, have their early prototypes in these mounds.

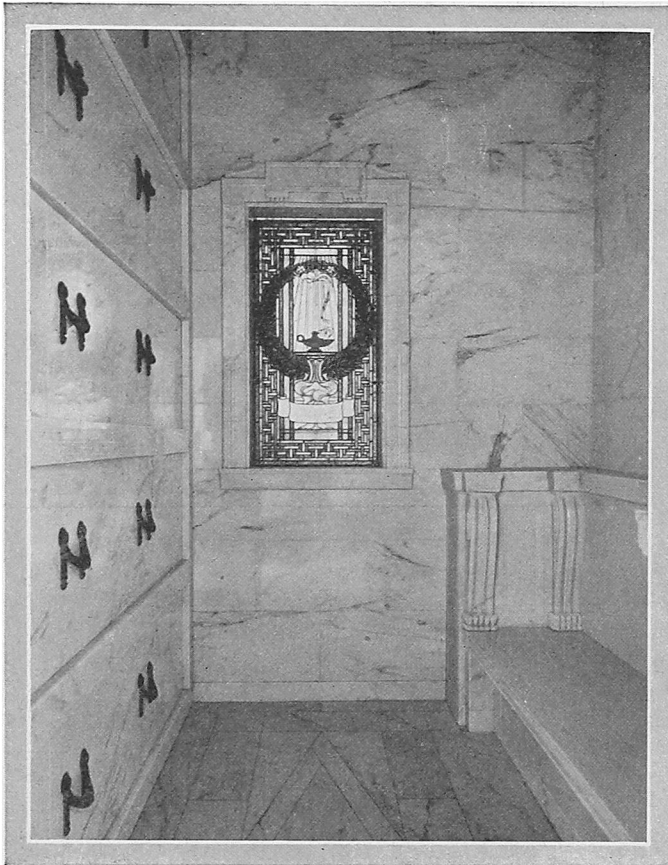
Many years were consumed in the building of these monuments. Immediately upon the ascension of a king to his throne, work was started by him upon his pyramid to be continued throughout his reign, the carvings and paintings portraying his deeds of valor and achievements. Probably the most noted of these was the Great Pyramid of Cheops, built by the king of that name, near Memphis, Egypt. He entertained the hope that all the world would always center about his capitol.

Historians tell us that the Pyramids were originally covered with marble but that the followers of the prophet Mohammed, while fighting the Holy War of Islam, stripped off these coverings. It is a significant fact that the Egyptians called their dwellings "innes," indicating a place of brief abode, while for their tombs they used a word meaning an



ENTRANCE TO ROSEHILL MAUSOLEUM

—*Courtesy Sidney Lovell, Architect*



INTERIOR VIEW OF O. C. DOERING MEMORIAL ROOM
—Courtesy Sidney Lovell, Architect

everlasting mansion, as the dead were believed to dwell there forever. The word "cemetery" comes from a Greek word meaning a sleeping place.

The first sale of land for a price recorded in biblical history was the purchase by Abraham of a resting place for the body of his beloved wife, Sarah. Such was his sentiment that he refused to accept this land as a gift but insisted upon the payment of a stated price that no doubt of title might arise.

Among the early Romans it was believed that when a body was not buried, the soul wandered for one hundred years before entering into its final abode, whether of good or evil. Out of this idea grew the custom, which amounted to a religious duty, to scatter earth over any unburied body that one might chance to find, so as to appease the gods of the in-

fernal region, and thus relieve the spirit of the necessity of wandering. The sprinkling of dirt and use of the words "Dust to dust and ashes to ashes" at Christian funerals, of course, have a far different significance.

Another method of avoiding this curse was the building of cenotaphs, or empty tombs, for those lost at sea or whose bodies could not be recovered. This term, it is true, is also applied to commemorative tombs of those already buried, but its distinguishing use is in cases of the first instance.

Nothing could better indicate the natural predilection of men to mark famous burial places than the fact that at Jeddah on the Red Sea there is a tomb reputed to mark the resting place of Eve, the mother of the earth.

Among certain races, the place of abode of the deceased is closed and becomes his tomb. This is the case with the Eskimaux, who seal up the snow hut of the dead. With others, the room in which death occurred is sealed and the family continues to occupy the balance of the

house. The Mound-builders sealed the mound residence of the deceased and it thus became his tomb.

When Mausolus died in 353 B. C., Artemisia, Queen of Caria, Asia Minor, built the famous Mausoleum at Halicarnassus as a receptacle for his remains and a monument to his memory. It was one of the Seven Wonders of the World. The term "Mausoleum" has ever since been applied to the more extensive kinds of burial tombs.

Among the very earliest races it soon became quite common to form receptacles out of trees of stone and place the bodies in them before burying, these receptacles being the first sarcophagi.

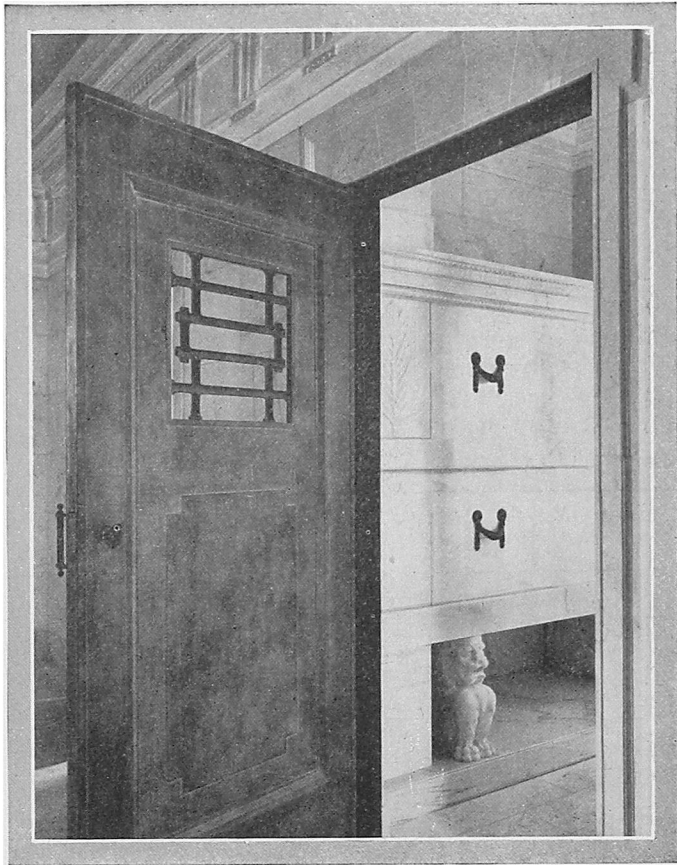
The Babylonians were probably the first of civilized people to adopt burial practices. With them the bodies were buried in their garments

and the vaults were hermetically sealed. It is an interesting fact that the early funerals—so far as the transfer of the body to its resting place is concerned—almost invariably took place at night. The word “funeral” is derived from a Latin word that denotes the rope torches coated with wax or tallow used to light the way in accompanying dead bodies to their burial places.

In time, the bodies came to be buried not singly but in certain specified places like the historical Catacombs of Rome, where it is estimated between six and seven million bodies are buried, and the burial streets adjoining Greek towns. Among the Filipinos and Mexicans, spaces are rented in burial walls and when the rent becomes in arrears the remains are unceremoniously dumped into a gruesome pile. The burial place of family groups came to be known as a Necropolis. In later times the bodies were placed beneath the churches and in cemeteries or “grave yards,” as they were called, adjoining thereto, as a result of the religious societies taking possession of the bodies in the performance of the religious rites.

Embalming, which was probably the next custom in point of time after inhumation or burial, was practiced to a degree among the Hebrews in biblical times. A peculiar belief prevailed among the Persians, which probably was responsible for embalming being customary among them—to the effect that the soul dwelt near the body for three days and departed on the morning of the fourth for the place of judgment. The Mexicans, and the Aztecs, as well as the Cave Men of Arizona, all practiced embalming.

The mummies of Egypt show how extensively embalming was practiced in that country. The unearthing in very modern times of embalmed bodies of such noted rulers as



INTERIOR VIEW OF S. S. BLUM MEMORIAL ROOM

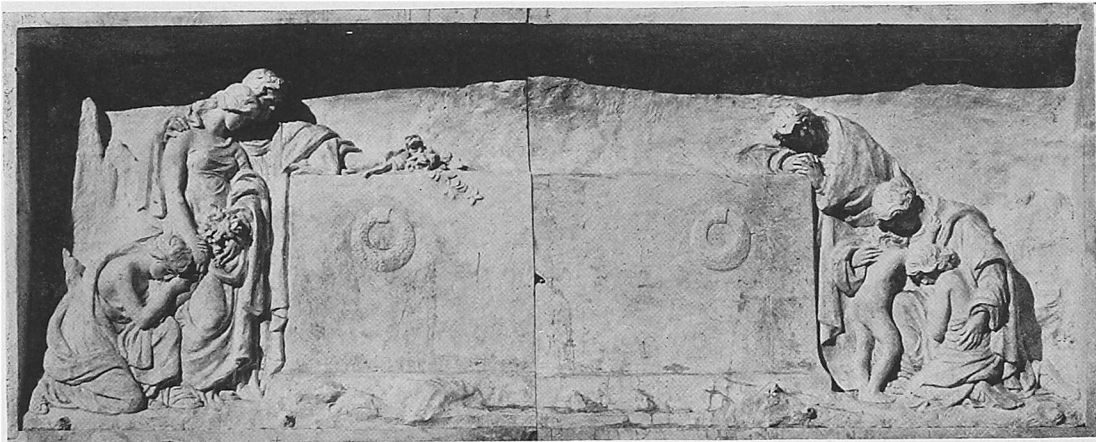
—Courtesy Sidney Lovell, Architect

Ramesis II, taken together with the hieroglyphics upon their burial places, has done much to authenticate and prove many of the historical statements of the Bible. It is said that during a certain period of Roman history the mummies were kept for several generations in the house of the deceased, usually being stood in the colonnade around the atrium. Even among people that did not completely embalm their dead, it was quite customary to wrap the body in cloths which had been immersed in embalming fluid and in that way, in a measure at least, retard disintegration of the body.

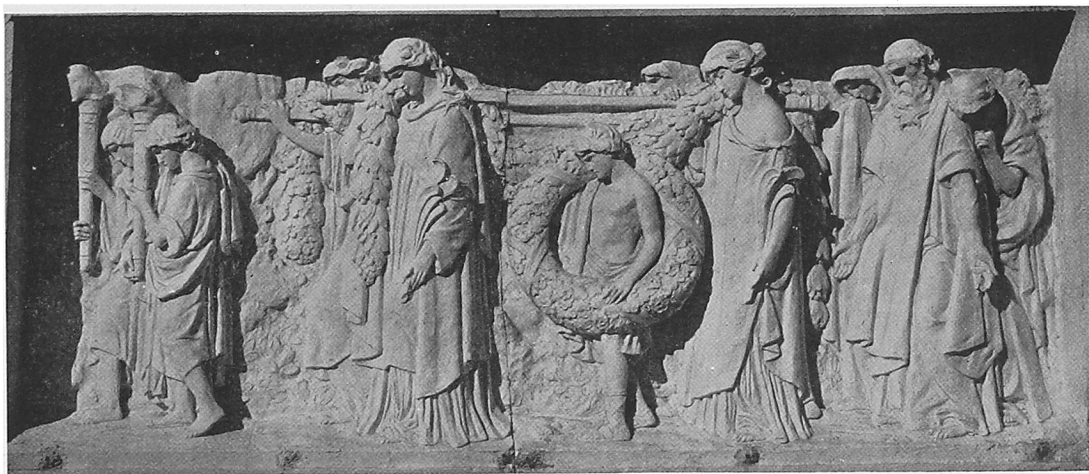
Incineration or cremation was practiced in the Homeric age. Among the earliest of Grecian people it is supposed to have been done to force the soul to abandon the earth and pass on to Hades, or place of probation, to which



SECTION OF THE FRIEZE FROM PORTICO, ROSEHILL MAUSOLEUM —Courtesy Sidney Lovell, Architect
Beil and Hermant, Sculptors



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Beil and Hermant, Sculptors



SECTION OF THE FRIEZE FROM PORTICO, ROSEHILL MAUSOLEUM —Courtesy Sidney Lovell, Architect
Beil and Hermant, Sculptors

all souls were supposed to go before finally reaching their ultimate goal. Cremation was prohibited by the early church. This is in contrast, however, to the ideas, religious and otherwise, of many of the earliest people, among whom cremation was not only permitted but absolutely required.

Historians tell us that modern incineration was first practiced in Italy in 1869. The first crematory in the United States was built at Washington, Pennsylvania, in 1876. In modern times, cremation has been receiving much more favorable consideration than for some centuries past, and very attractive urns and receptacles may be had for retaining the ashes of the bodies of those thus cremated.

When the first pioneers of this country died, their graves were probably marked merely by plain boards into which had been burned their name and the time of birth and death.

Just when marble or granite was first used here we have no definite knowledge. It is a fact, however, that in the very early days the "tombstone man" plied his calling very much in the same manner as the journeyman shoemaker and tin mender who traveled from house to house throughout the district executing their orders upon the premises according to the needs and desires of those with whom they stayed and of their surrounding neighbors.

It is said that it was by no means an uncommon sight to see these stone cutters travel across the country in their teams with assorted sizes of marble slabs, all being, however, of the uniform thickness of two inches. Into these slabs were cut a more or less extensive history of the deceased, including his attributes and virtues, usually set forth in jingles, probably devised by the stone cutter and which were anything but poetry.

A visit through the famous old churchyards of New England, New York and Pennsylvania, especially, is like browsing in the land of dreams to those who are familiar with its history—the struggles and the tragedies of these men and women of the early days.

One of the most famous of these inscriptions is Benjamin Franklin's epitaph, by himself, as follows: "The body of Benjamin

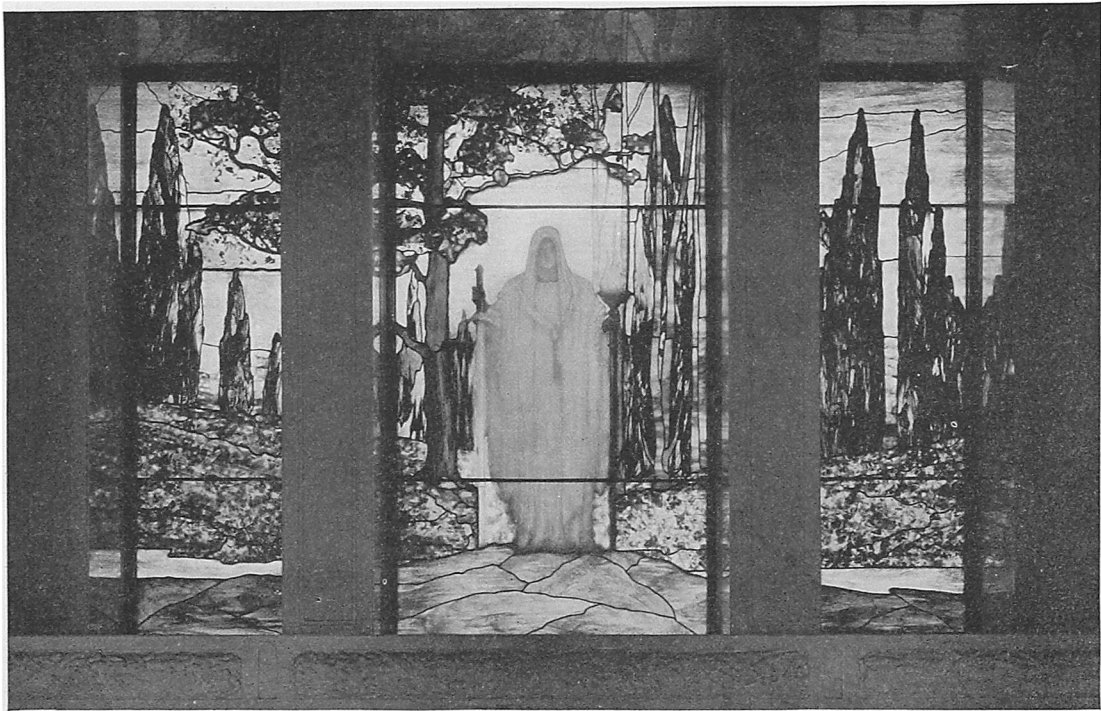
Franklin, Printer (like the cover of an old book, it's contents torn out and stript of its lettering and gilding) Lies here, food for worms, But the work shall not be lost, for it will (as he believed) appear once more in a new and more elegant edition revised and corrected by the author."

In every monument and burial place of the past we read the pathetic desire upon the part of the living to protect and cherish the remains or the memory of those who have "gone before." Death is in itself so sad that it is little wonder man should have ever striven to soften its sting by his care and commemoration of the dead. It is an entirely natural and human wish to know and to mark the resting place of those whom we have loved, and it is here that the mausoleum offers what little of comfort is possible to mourners.

Sentiment triumphs over reason always in the last analysis, perhaps because it is, after all, the better reason. To feel that to the last and for always we have cherished and honored our beloved, protected that familiar tenement wherein there formerly abided a well loved soul, from all ignominious violation by the elements or the lower forms of life, to know that they lie secure and calm behind the sealed slab of a marble wall, is the most consoling thought we can have regarding the last tragic act of this little drama of life.

In Rose Hill Cemetery, Chicago, stands the largest and perhaps the most beautiful mausoleum in the world, a granite temple of pure Greek architecture, its corridors lined and sealed with snowy marble. After contemplating it one begins to understand the increasing appreciation among discriminating people of this form of caring for the dead.

It would seem impossible that such an edifice could be so cheerful, so devoid of the depressing gloom which characterizes all other abodes of the silent. The dignity of death is there, but with it is the peace and tranquillity and the light of our hopes and beliefs in a bright hereafter. The sunlight through its skylights of golden and grey art glass, reflected from the sparkling marble, makes the interior seem anything but that of a tomb. Even the most unorthodox cannot but feel an



THE TIFFANY WINDOW FROM THE JOHN G. SHEDD MEMORIAL ROOM, ROSEHILL MAUSOLEUM

—Courtesy Sidney Lovell, Architect

instinctive belief in the reality of the resurrection and an innate desire to say with the poet:

"Take them, O Grave, and let them lie
Folded upon thy narrow shelves
As garments by the soul laid by
And sacred only to ourselves."

There is certainly a sense of relief in considering such a method of tenderly caring for rather than merely disposing of the dead.

This lovely building with its spreading wings presents a frontage of over three hundred feet and is situated upon a gently rising knoll. Its whole suggestion is all of beauty and permanence as though it were a link between the art and tradition of the past and the civilization of the future. Within, the expanses of marble walls are delightfully varied with touches of chaste and judicious ornament. Many of the little details of borders, garlands, pediments and cornices afford opportunity for the study of worthy bits of classic decoration.

The doors and crypt handles of green bronze are quietly beautiful in their masterly

workmanship against the settings and backgrounds of marble, and the lighting fixtures and candelabra of bronze are as graceful and handsome as have ever been executed in this material.

The stained glass windows mellow the light and provide reflections of rose and gold and varied colors upon the marble of the walls. Some of these windows are veritable triumphs of art, particularly the Tiffany window in the John G. Shedd Memorial Room. Nothing more replete with sombre and golden beauty could be imagined than this angel with the sword and torch appearing upon the brink of the stream in the waning light of evening. The day is dying in the west, the woods are dark with evergreens, the stream and sky with purple clouds and reflections. Pale gold is the sunset reflected in the waters and goldenly in the midst of the scene glows the torch of the angel touching his white draperies with reflections as of heavenly flame. Nothing could surpass the impressiveness of this window, which gleams with touches as of purple

and green jewels, the torch of the angel seeming itself the source of all the light upon the landscape.

Another lovely window is of the Egyptian design, conventional yet graceful and full of bright mellow color. A draped and wreathed urn, against a sky of grey and purple with a line of rose, is another symbolic composition and there are landscape, figure and floral effects in windows that are exquisite in contrast with the walls.

Every room and corridor can be flooded with electric light and all day long the sun through the stained glass skylights makes bright the interior. In contemplating the private rooms and sarcophagi one is reminded of the opportunities here for art in recumbent figures, busts, or bronze tablets in bas relief.

There are small compartments behind bronze gratings or marble tablets for the re-

ception of cinerary urns, complete and beautiful and uniform with the rest of the interior decorations. There is also beneath the eaves a most careful and scientific arrangement of ventilating apparatus connecting with every crypt and a basement of the most permanent and substantial cement construction with a heating and drying apparatus for the preservation of the marbles from damp and frost.

Rose Hill, indeed, will long stand as a most complete expression of one of the deepest and oldest emotions of human nature, that the highest type of civilization that the world has ever seen has been able to evolve through the aid of the most advanced science and consummate art.

Our illustrations give a very adequate idea of this most elegant and extensive of present-day mausoleums.



THE TIFFANY WINDOW FROM THE JOHN G. SHEDD MEMORIAL ROOM, ROSEHILL MAUSOLEUM

—Courtesy Sidney Lovell, Architect

It is gratifying to reflect that this imposing pile eloquent of the refined taste, artistic development and skill in building operations of our modern civilization is very completely an American institution from design to material. Its architect, who is a Chicago man, Sidney Lovell, chose his materials entirely from native sources. The granite is from the J. D. Sargent quarries at Mount Airy, North Carolina, and could not be surpassed for beauty and appropriateness. The marble is from the Colorado Yule Marble Quarries and is the same as that which is being used for both the exterior and interior of the Lincoln Memorial,

now being completed at Washington, D. C., by the United States Government. This Memorial, by the way, erected as a fitting tribute to the memory of Abraham Lincoln and costing over \$3,000,000 is, without doubt, the most magnificent work of its kind ever attempted in perpetuating the memory of any man in the history of the world. The bronzes, from Heath Johnson, the stained glass, from Tiffany's, everything about Rose Hill is of American manufacture and design, which is encouraging in the fact that we are beginning to realize the value of native talent and material.



THE TIFFANY WINDOW FROM THE JOHN G. SHEDD MEMORIAL ROOM, ROSEHILL MAUSOLEUM

—Courtesy Sidney Lovell, Architect